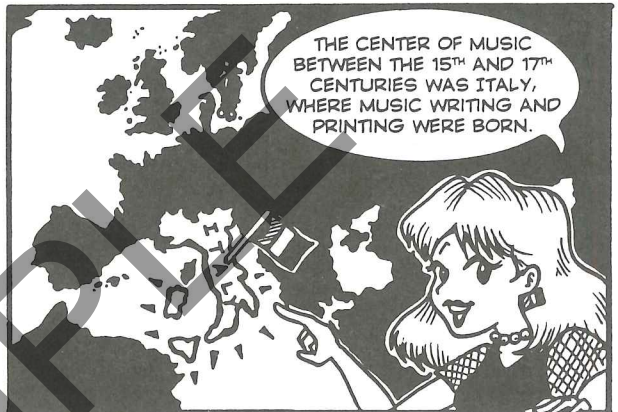
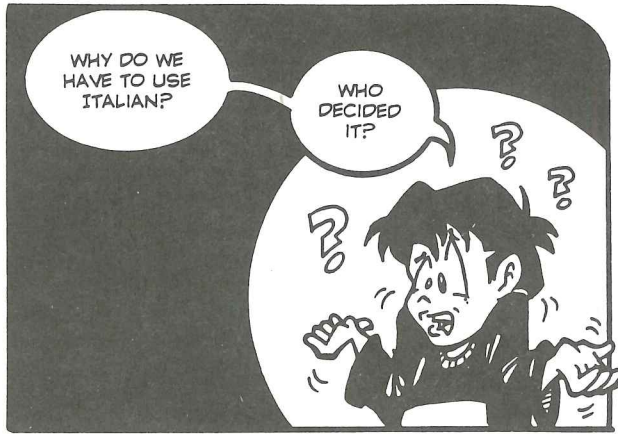


WHY USE ITALIAN? WHO DECIDED IT?



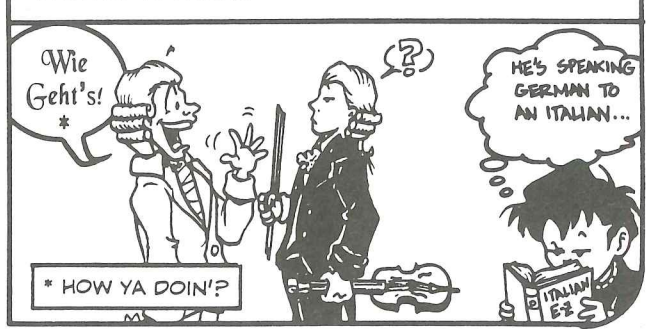
BEFORE THE 1600S MUSIC WAS WRITTEN WITH FEW INSTRUCTIONS EXCEPT FOR THE BASIC NOTES AND RHYTHMS, BUT THIS DOES NOT MEAN THE MUSICIANS DID NOT PLAY WITH FEELING.

PERFORMERS KNEW THE MUSICAL STYLES OF THEIR TIME AND NEEDED ONLY BRIEF SUGGESTIONS TO UNDERSTAND WHAT COMPOSERS WANTED TO EXPRESS.



ITALIAN MUSIC WAS POPULAR ALL OVER EUROPE, ESPECIALLY ITALIAN OPERA. MANY OF THE FINEST MUSICIANS OF THE TIME WERE ITALIAN.

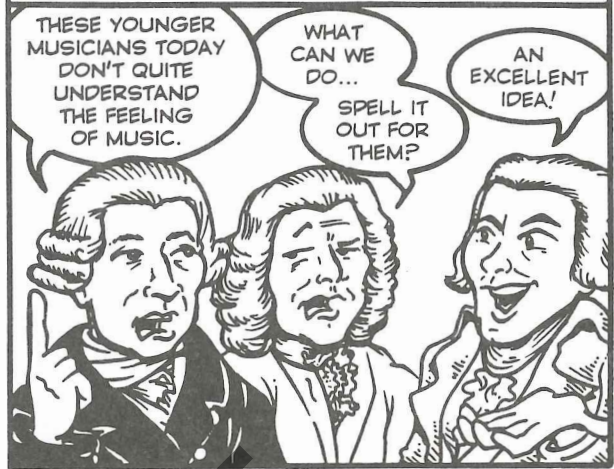
FOREIGN COMPOSERS AND PERFORMERS CAME TO ITALY TO STUDY MUSIC, AND ITALIAN MUSICIANS WERE IMPORTED TO COURTS AND CHURCHES OF OTHER COUNTRIES - FROM ENGLAND TO RUSSIA.



ITALIAN WORDS ARE STILL USED IN MUSIC TODAY, ALTHOUGH SOME OF THESE TERMS ARE NO LONGER USED IN EVERYDAY CONVERSATION BY ITALIANS.



MANY OF THE EARLY KEYBOARD COMPOSERS, SUCH AS HAYDN, SCARLATTI, AND CLEMENTI, WANTED THEIR MUSIC TO EXPRESS HUMAN FEELINGS THROUGH VARIED TEXTURES AND MOODS.



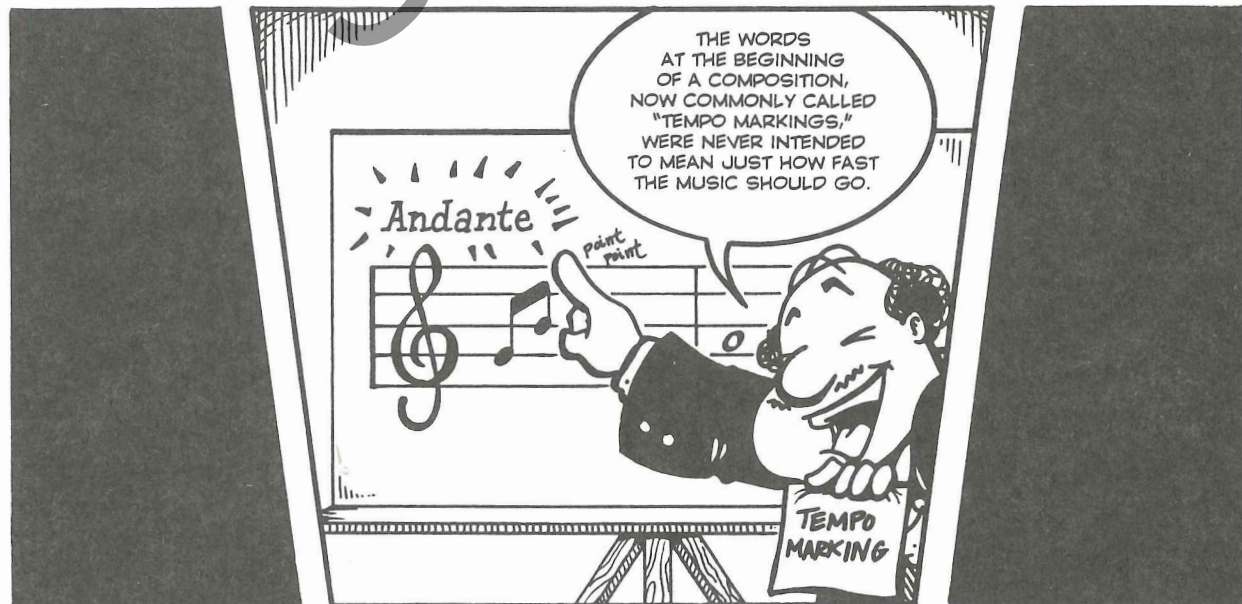
AT FIRST THEY BEGAN TO WRITE JUST SIMPLE DESCRIPTIVE WORDS AT THE BEGINNING OF A WORK SUCH AS ALLEGRO OR ADAGIO TO EXPRESS THE BASIC SPIRIT OF THE MUSIC TO THE MUSICIANS.



THEN COMPOSERS BEGAN TO ADD MORE WORDS IN THE PRINTED PAGE SUCH AS CRESCENDO, CON ANIMA, AND DOLCE TO DESCRIBE MORE CLEARLY THE INTENDED MUSICAL EXPRESSION.



THE WORDS AT THE BEGINNING OF A COMPOSITION, NOW COMMONLY CALLED "TEMPO MARKINGS," WERE NEVER INTENDED TO MEAN JUST HOW FAST THE MUSIC SHOULD GO.



THEN HOW DID THE TEMPO MARKS GET CONFUSED WITH HOW FAST THE MUSIC GOES?



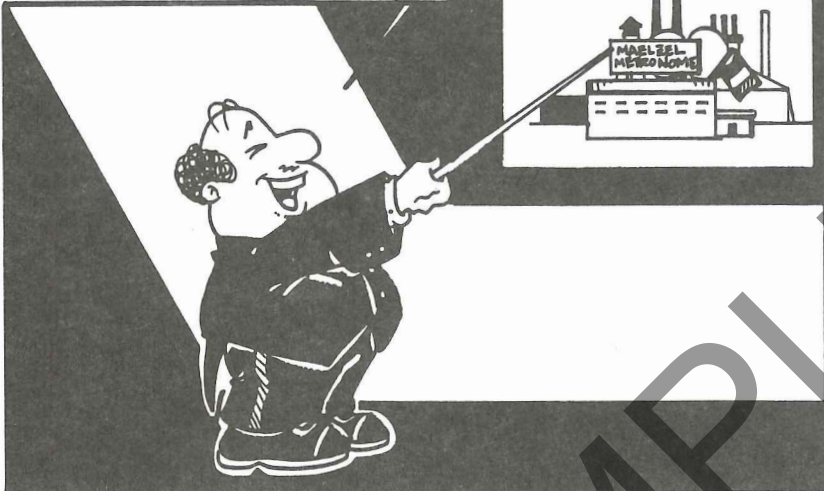
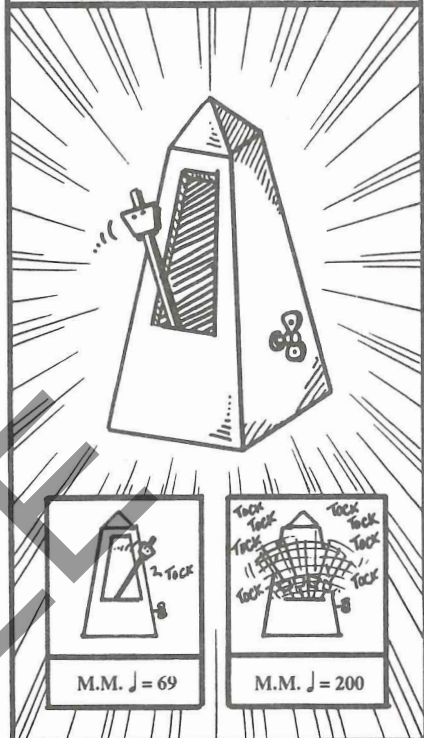
PERHAPS ONE STEP ALONG THE WAY WAS THE MASS PRODUCTION OF THE METRONOME IN PARIS IN THE EARLY 1800S.

THIS MECHANICAL DEVICE HAD A SWINGING PENDULUM WHICH MADE A STEADY TICK.

MAELZEL METRONOME INC.



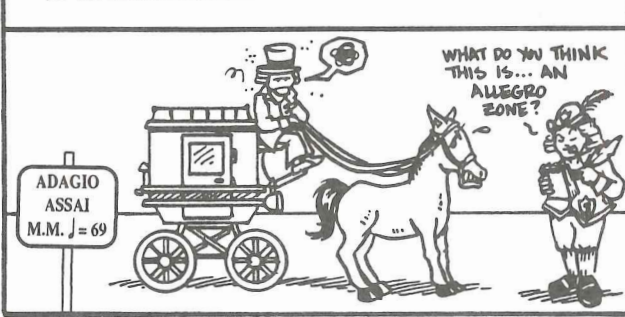
THE SPEED OF THE TICKS FROM 40 TO 208 PER MINUTE COULD BE CONTROLLED BY ADJUSTING A WEIGHT MATCHING AN INDEX ON THE SWINGING ARM. TEMPO TERMS INDICATING MUSICAL SPIRIT WERE LISTED NEXT TO THE INDEX OF SPEEDS.



COMPOSERS WANTING A SPEED OF 120 TICKS A MINUTE WOULD WRITE M.M. ♩ = 120 AT THE BEGINNING OF A WORK OR JUST ♩ = 120.



UNFORTUNATELY, FROM THAT TIME MANY MUSICIANS BEGAN TO RELATE TEMPO MORE AND MORE TO SPEED THAN CHARACTER AND MUCH OF THE ORIGINAL MEANINGS OF THE ITALIAN TERMS BEGAN TO BE DISREGARDED.



MANY GREAT COMPOSERS AVOIDED MAKING FIRM DECISIONS ABOUT METRONOME MARKS. SINCE THERE CAN NEVER BE A SPECIFIC, FIXED PULSE IN LIVE EXPRESSIVE MUSIC, A METRONOME MARK SHOULD ONLY SUGGEST APPROXIMATE SPEED.



FOR EXAMPLE, BEETHOVEN, ONE OF THE FREEST, MOST EXPRESSIVE INTERPRETERS OF HIS OWN WORKS, MIGHT VARY THE SPEED MANY TIMES WHILE PERFORMING ONE OF HIS WORKS AS THE DRAMATIC SPIRIT OF THE MUSIC MOVED HIM.

